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AUGUST, 1909
VOL. XXVII, No. 8

THE ETUDE

FOR THE TEACHER · STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER PHILADELPHIA, PENNA.

WHY IS A MUSICAL EDUCATION DESIRABLE?

One of our correspondents writes, "Kindly send me the five best answers that you know of to this question: 'Why should a person secure a musical education?' Every copy of THE ETUDE should answer this question. The advantages seem so obvious that it is very difficult to put in words all of the many reasons why one should be educated musically. However, for the benefit of our reader, and for those who may desire a similar set of reasons, we have made the following attempt. One should secure a good musical education:

1. Because the peculiar intellectual exercise and mental discipline which music affords is unexcelled.
2. Because it opens the way to one of the most delightful arts.
3. Because it is a modern means to culture demanded by society.
4. Because it affords those who practice it beneficial relaxation from their vocations.
5. Because it contributes to the joy and beauty of home life.

We might add still another reason, which, although not so pertinent to daily life, is nevertheless significant: Because music is a necessary modern means of expressing ideas which cannot be indicated by means of words, color, shape or gesture. It might be a very good idea for teachers to make a set of reasons similar to the above, which have the endorsement of all great educational philosophers, may tend to make the unmusical public understand the real value of music and the necessity for a musical education.

EDUCATION AND THE ART OF PRINTING

CAREFUL students of history are often astonished to find how innumerable are the evidences of the influence of printing upon civilization. While the spread of education was limited to the faithful labors of the monks of the Middle Ages, all progress was very slow. How fortunate it was that the art of printing had been devised and that during the continental wars of the medieval era the classical learning of ancient Greece and Rome, as well as the invaluable Scriptural manuscripts, reposed safe from fire and pillage in the halls and monasteries of Irish savants and monks! Had this not been the case, much that we know of classic lore might now be as obscure as our records of Babylon and Assyria. The importance of an adequate record is obvious.

Printing, however, was the really great means of spreading education. The movable types that Gutenberg devised in the little German city of Mainz were responsible more than anything else for the great universities, conservatories and schools of to-day.

School books and educational magazines are now turned out by the million every week. Correspondence schools all over the world are doing a splendid work in carrying instruction to those who are so located that they can not attend a school in person. Our magazines and newspapers have long since gone outside the territory of mere news gathering, and the daily paper has become an educator. The first newspaper is said to have been published in China in 713 A. D., and it is related that even that journal, which lasted for some centuries, was in part devoted to educational purposes.

In music, the art of printing has had an all-significant part. Great advances have been made within the last fifty years, and the processes have been improved and cheapened so that it is now possible to provide students with really good editions of the classics at very moderate rates. THE ETUDE itself is really nothing more than a printed musical educator. Save for the art of printing, our readers could not obtain the information obtained in THE ETUDE for less than a vastly greater sum. Printing broadens man's mission. The great teacher, with the true educational impulse to be of the most help to the largest number, is enabled to reach thousands through the art of printing, whereas he could only reach hundreds personally. Great as were Sophocles, Virgil, Homer, Plutarch and Dante in their own day, they have become greater in our day because the art of printing permits their works to influence a much greater number.

"WAITING FOR AN OPPORTUNITY"

THE great work of the world is not done in the parlor. More fruits of talent and genius have ripened in the garrets of the poor than in the palaces of the rich. Rooms than have ever been forced into existence by the hot-house atmosphere of the salon. Two boys tinkering away at a lot of old machinery out in the woodshed, kept on tinkering until the world now knows the Wright Brothers, the conquerors of the air. An obscure German professor of physics patiently toiling in a little room in a small university suddenly discovers a light that has made the name of Roentgen immortal. An unknown teacher of music in an Italian city spares enough time from his bitter fight with poverty to write an opera for a prize competition and "Cavaleria Rusticana" and Mascagni leap into a fame that the composer has not imagined since affluence has come to him.

If you are dissatisfied with your conditions and feel that you could become a great teacher, a great performer or a great composer if you only had a chance to live in a more inspiring environment, you should give a few hours' thought to the careers of the men who have done the most in the world. It would be very easy for us to fill this entire column with the names of men and women who have achieved greatness and who have had far fewer opportunities than you now have. If you are really going to make a position for yourself in the world you will not wait for an opportunity. Opportunity is everywhere. Opportunity is yours to take. It is

waiting for the student in the little tenement room; it is standing by the teacher in the little town on the edge of the prairie; it is by the student in the small conservatory as much as it is by the student in the great school of America or of Europe. Froebel, Goethe, Hugo, Walt Whitman, Mark Twain, Lincoln, Edison and Marconi never waited for opportunity. No matter in what walk of life you are, opportunity is always at hand. Just consider for one moment what the history of music might have been if Bach, Haydn, Schubert or Wagner had waited for opportunity. It is not your surroundings which will make your future. You alone are not responsible for them. You must learn to do your best and any environment. If you form that important little habit of doing your best at all times opportunity will not be long in making your acquaintance.

A PRACTICAL LESSON FROM THE OFFICE

We are told by educational specialists that the lessons which are drawn from everyday matters are the most forceful. Consequently the writers of to-day do not make the careless classical allusions that were supposed to be the sure sign of learning in the days of good Queen Bess. There is a lesson in almost everything, and although the typewriter may seem very mundane and very mechanical to the musician, it is nevertheless a fact that we may profit by some of the experiences of those who have become experts. Within the past few years this most necessary piece of commercial machinery has been wonderfully improved, and with the improvements have come operators who are attracting the attention of psychologists by reason of the phenomenal speed they have attained. Many, in fact, write so rapidly and accurately that they can dispense with stenography and write letters upon the machine at first hand. The greatest improvement has come through what is known as the "touch" system. This really has nothing to do with touch, but depends upon keeping the operator's fingers in one position, so that the finger will fly to the keys without the assistance of the eye. This is done by means of a "letterless" keyboard or "blind" keyboard. It was found that it was not necessary to have the keys labeled and that it was far better to write without looking at the hands.

The introduction of these methods have resulted in the phenomenal speed records by which the fingers are made to spell and write words as fast as the human tongue ordinarily pronounces them. When seriously considered this is really an astonishing accomplishment and points very clearly to the fact that what is known as position playing and "blind" playing at the piano keyboard are likely to bear good results. The pupil who keeps continually placing his stool or seat in a different position before the keyboard is really obliging himself to form a new "position" habit every time he sits at the keyboard. Inaccuracy is almost certain to result.

The pupil who is obliged to look at his hands continually is also greatly handicapped. It is reported that Paderewski makes it a practice to re-

Chopin was like Schubert, inasmuch as his inspirations were usually perfect as they first came to him. Yet he was so critical that he would fain have improved them. On this point George Sand tells us that "he shut himself up in his room for entire days, weeping, walking about, breaking his pen, repeating and changing a bar a hundred times, and beginning again next day with minute and desperate perseverance. He spent six weeks over a single page, only

can play a scale with the right hand ascending, with ease of manner, helping towards complete relaxation, when holding the second and third knuckles comparatively high and allowing the wrist to be low. But when one gets to the fourth-finger note it is well to notice whether the tone can be produced with as steady, firm a quality as the tones produced by the other fingers. In reverse order (the right hand descending) it is true that if one raises the elbow one can raise the right side of the hand and lay the fingers across the thumb with more ease and freedom. It is recommended that a student do a small part of his playing with such extra freedom and other liberties and absence of discriminating muscular effort. Also that he should do part of the practice without trying to lift the fingers any more than he finds agreeable for ease and complete relaxation in playing. If, however, these habits prevail, to the exclusion of efforts in training one's self to a few reserves, the majority of players will be at a loss for reserve resources in emergencies. It is a matter of judgment, to be exercised by both teacher and pupil, when and how much to let down the bars in such respect. It is a part of wisdom to know and to test a good many things and to be able to adapt one's self to the many instead of few ways of developing the different kinds of expression found in music.

HAYDN'S PICTURESCAPE PERSONALITY.

BY J. F. RUNCIMAN.

"His story of Haydn's thirty years at Eisenstadt is soon told. What a fantastic mode of life it seems, how farcical, grotesque, in its dull routine, for a genius who was at work, steadily building up new art-forms! Haydn we are told, rose every morning at six, carefully shaved and dressed, drank up a cup of black coffee, and worked till noon. Then he ate, and in the afternoon he worked again, and ate and worked until it was time to go to bed. He was a little man, very dark of skin and deeply pock-marked and he had a large and ugly nose. His lower jaw and under lip projected and he had very kindly eyes. He was far from being vain about his personal appearance, but he took an immense amount of pains with it for all that. Ladies ran much after him, too. But he cannot have spared them much of his time.

All who knew him were agreed about his methodical habits, and we have only to look at a catalogue of his achievements and to consider that on every day of the week he had both rehearsals and concerts to realize that his entire time must have been eaten up by the writing of music and the preparation of and direction of musical performances. Undoubtedly, he wearied of it at times, though he said that on the whole it had been good for him, and that by long throws so much upon his own resources he had been forced to become original. His finest work was done when he was free of his bondage and actively engaged in the busy world.

There is a note of regret for the irredeemable in that remark of his. It is as if he had said: "True, it was dull, insufferably tedious, but, after all, it had its compensations." How his hand and fingers tolerated the life I cannot tell. They lived together, as a sort of family, but their family meetings at Esterhazy were a poor substitute for the distractions of the capital. One might assume that they took their holidays in turns—for many had wives and children whom they were obliged to leave behind—but a well-authenticated story destroys this fond belief. It is the story of the Farewell Symphony. The artists, wearying of so long a sojourn so far away from home, asked Haydn to intercede for them with the Prince.

Haydn and his folk were always on the best of terms, and he did intercede for them in his own canny way. He composed a symphony in which, towards the end, player after player finishes his part, blows out his candle, packs up his instrument, and leaves the room, until at last one solitary violin is left industriously playing on. The Prince took the hint. "Since they are all gone, we might as well go, too." And he gave the order for the return to Vienna, which he detested.

There are many things in music which must be imagined without being heard. It is the intelligent hearers who are endowed with that imagination whom we should endeavor to please more particularly.—P. E. Bark.

Women's Opportunity in Music

A Symposium by Practical Teachers and Writers

(Continued from the July ETUDE)

EDITH LYNWOOD WINN

In music, natural facility, quickness of perception and vividness of imagination, so evident in girls, come more slowly to the surface in boys. For every ten versatile women musicians you will find only five versatile men. I have had much experience with training girls—and a few boys—for the profession of music. If my girls do not marry—and the Northerner remains in the profession longer than the Southerner—they adopt the profession of music for a lifetime. The care and training of children and young people in schools and colleges devolve upon these teachers. Positions are always available to those who are well equipped, especially as women will do twice as much work in our American secondary schools and colleges as men do, for much less money. Fidelity, tact, knowledge of character, adaptability, logical development of material, etc., are more frequently found in women teachers than in men. Every year the profession of music is becoming more thoroughly equipped with women teachers.

The heads of teachers' agencies assure me that men teachers are in the minority, and good teachers becoming less and less easily obtainable.

Men, as a rule, can obtain positions in bands and orchestras more easily than women can, though competition is close. Women have no orchestral training and experience, nor have they the physique to go into large orchestras and endure the stress of winter's work as men do.

Summer positions are open to young women at a figure much less remunerative than those offered to men, but, in the majority of cases, these young women are not aspirants for a serious art career.

In the general estimate of opportunities for women I find that the schools of the Middle West and South offer many good openings. Our cities are overcrowded with students who desire to be self-supporting. Among these there are comparatively few who are experienced enough to teach or to play publicly. This great army of students must be found employment. I say to my students: "The great city does not need you, will never need you as much as the small city, perhaps. Go back to your own States and do good work in localities that need you."

During the recent period of financial depression throughout the country there has been an alarming condition of things in the world of musicians. Orchestras have been reduced in size, or practically abandoned. Music teaching has been less remunerative, because music is a luxury and therefore most easily to be dispensed with. Positions in schools and colleges have been less easily secured and salaries have been reduced. Moreover, in the case of musical compositions, publishers have accepted very little from new or unknown composers. The present situation is brighter.

I think the well-equipped and ambitious girls will find some avenue for their talents, but women are less courageous than men, when the tide of chance is against them. The reason why men succeed against overwhelming obstacles is because a man begins to think about his life-work when he is a mere boy. A woman spends the first half of her life under parental shelter, and something of the rest of life in waiting for the possible contingency of matrimony.

Most women realize that music study has an important bearing upon culture, but I have found the parents of my most ambitious girl students unwilling to venture money in an art education, although they were perfectly willing to give their sons several thousand dollars toward a college education. The same men would not risk this amount of money in an art education for their sons, as the music profession in America is not regarded as a life work. When Isaac M. Duncan left Boston with \$8,000, the net result of her work in our city, a member of the Symphony Orchestra said to its conductor, "I think we had better give up music."

It does seem so, and yet why should we give up the pursuit of the ideal, or the study of the greatest art in the world, merely because the money returns are not as great as in some other line of work? I know not why one is called to music and another to literature; one to engineering, another to landscape painting; but I am sure that we succeed best that department of effort which offers the least resistance to our energies, and which, by intuition, as well as study, we love sincerely.

Success does not mean public approbation merely. It is deeper than that. The commendation of our own heart and mind and soul is the only standard.

FAY SIMMONS DAVIS.

The musical progress of women during the last half century has been amazing. To-day they wield a greater power in the realm of music than in any other art. As singers and as performers on almost every kind of instrument they have accomplished great things, while as teachers they have achieved wonders. It is their natural intuition, which enables them to perceive the needs of each individual who presents himself, more than their personal abilities and individualities, which makes their success so pronounced in this direction.

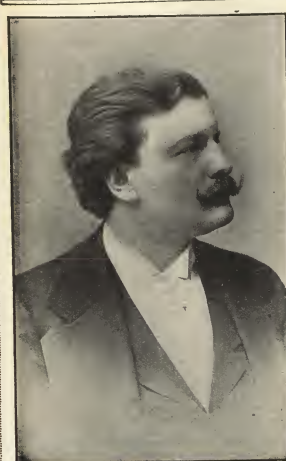
It is a deplorable fact that the average woman musician does not obtain the same musical preparation as the average man musician. She is as proficient technically, but her deficiency lies in her lack of theoretical knowledge. Owing to her temperament she accomplishes more remarkable things without this preparation than would her male confrère, but there comes a time when she finds that she can progress "thus far and no further" without it. For various reasons women oftentimes have to use her musical education professionally earlier than does a man. Then when she reaches the age when she could afford the time and money to pursue more advanced studies she usually marries and spends the ideal artistic years in the domestic atmosphere. When again she takes up her music she realizes that though she has become a good wife and mother, she has become a poorer musician. So it is that the single woman has the best musical opportunity, though we all know that there are many married women among our renowned musicians.

The future holds greater promise for our musical women. Wider opportunities are pouring in upon them, and with their enlightenment they can see their faults as others see them, and will remedy them. With more advanced study along intellectual lines we shall not only have greater performers, but more worthy women composers. Their ability to create rare musical productions is as yet in its infancy. The day will yet dawn when we shall discover this dormant genius, and respect it for its worth and power.

About 75 to 80 per cent. of our music teachers are women. Woman is by nature the ideal teacher, especially for children. The greatest woman teacher is greater than the greatest man teacher because of her peculiar gift of divining and materializing the possibilities of others. This power is a material one, and alone is of great value for great moral awakening. She "reads her pupils like a book." She instinctively becomes Physician, Mother, Teacher, Friend. All she does and says stands for character as well as for art; the one is dependent on the other. Old moments which the busy male teacher neglects to utilize she seizes for the opportunity of speaking the sorely needed word of encouragement and of inspiration. The understanding of her pupils' needs and her ability to meet them wisely makes her the ideal teacher from childhood to maturity—ideal beyond any marvels that fingers can perform or books can teach.

The noted teachers are sufficed with praise. We often forget that their success was made possible by earlier instructors whose names have never yet been emblazoned upon the scroll of fame. Sometime and how to *Think*—how to *Feel*—how to *Give*, in other words, to help others more than themselves. Obscure though they may still be, in city or in our musical world, as great as even the discouraged hearts could wish. To see them is to love them—to know their lives of high ideals and their struggle is to honor and revere them. We need them; we must have them, for we cannot progress without them.

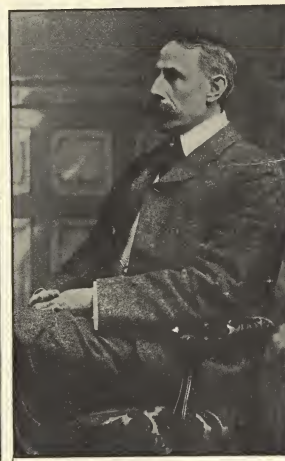
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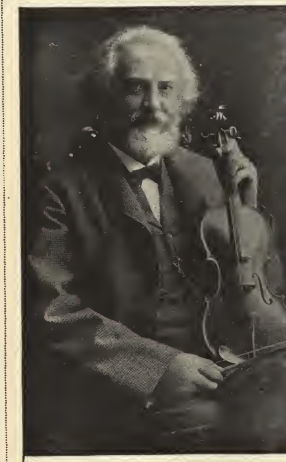
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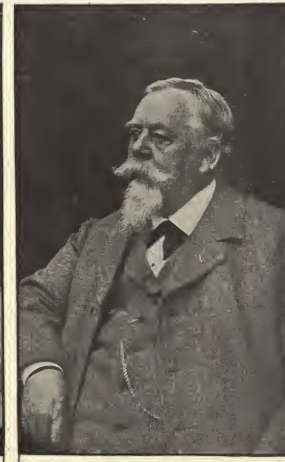
Sir Edward Elgar



Henry Schradieck



Mme. Albani



Cornelius Gurliert

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, on the fly sheet of a piece of music by the composer represented, or use on bulletin board for class, club or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. The collection commenced with the February ETUDE of this year and has already included: Meyerbeer, Tschaiikowski, Moszkowski, Liszt, Schubert, Eames, Gounod, Henschel, Rossini, Grieg, Schumann, Sarasate, Busch, Carreno, Mascagni, Raff, List, Schütz, Gullmit, Patti, Joachim, de Pachmann, Handel, Saint-Saëns, Kubelick, Melba, Schytte, Pöweli, Homer, Blauvelt, Fire-King, Geraldine Farrar, Lillian Nordica, Rosenthal, Beechoven, Elgar, Schradick, Albani, Gurilt. Only a limited number of back issues of THE ETUDE containing portraits are obtainable.

SIR EDWARD ELGAR

ELGAR was born at Broadheath, near Worcester, England, June 2, 1857. His father was an organist, and also kept a music store in Worcester. Elgar's training was almost entirely self-help lines. He played the organ a little, studied the violin, and several wind instruments, helped at choral societies, conducted a band at a lunatic asylum, and wrote music for every combination of instruments he could think of. He once wrote a whole symphony in the style of Mozart by way of an exercise. In 1880 he married, and went to London. London, however, was not ready for him, and a year later he was glad to return home and become a hum-drum organist. Nevertheless, his compositions began to attract attention at the Choral Festival "The Saga of King Olaf," "The Black Knight," "Hamer of St. George," and other works all fore-shadowed the success which was later to be achieved. The "Enigma" variations for orchestra, given by the Halle Orchestra under the veteran Dr. Hans Richter, was the first work to attract continental attention. In 1900 came "The Dream of Gerontius," and this remarkable composition firmly established Elgar's reputation. "The Apostles" followed, and "The Kingdom," both part of an oratorio trilogy, which is not yet complete. The recent production of his first symphony has once more roused universal attention. Elgar is without doubt the foremost English composer. (The Etude Gallery.)

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LUDWIG VAN BEETHOVEN.

(Bay-toe-ven).

BEETHOVEN was born at Bonn, December 16, 1770. His father was attached to the orchestra of the Elector of Bonn, and proved a strict, even tyrannical, teacher of his son. Beethoven soon became attached to the Elector's musical household himself, and composed much music. He was further instructed by Pfeiffer, Van den Eeden, and Neefe. When on a visit to Vienna in 1797 Beethoven met Mozart who prophesied that Beethoven would "make a noise in the world some day." In 1792 Haydn passed through Bonn, and became acquainted with Beethoven's compositions. It was probably upon the advice of Haydn that Beethoven, as the Elector, to study with him. Haydn, Beethoven, and Haydn, however, were not altogether in sympathy, and Beethoven took the opportunity of breaking with Haydn when the latter went to England, and studied under Albrechtsberger, Prince and Princess Lichnowski, came to his assistance when the funds from Bonn ceased, and enabled him to devote himself to composition. In 1800 a disease manifested itself which afterwards developed into total deafness, rendering him taciturn and morose. He died in Vienna, March 26, 1827. His composition include nine symphonies, for orchestra, thirty piano sonatas, and much other chamber and orchestral work. He is considered, by many, to be the greatest composer who ever lived. (The Etude Gallery.)

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MORIZ ROSENTHAL.

(Roi's-nahl).

ROSENTHAL was born December 18, 1862, at Lemberg, where his father was professor at the chief academy. At eight years of age he commenced his piano studies under Galoth, who did not pay much attention to technic, but allowed his pupil the greatest freedom in sight-reading, transportation, and modulation. The method is curious, and not to be recommended, though in this case it does not seem to have been harmful. In 1872 he became a pupil of Mikul, the editor of Chopin, who trained him along more academic lines. On the advice of Josef, Rosenthal, still a lad, was sent to Vienna, where he became a pupil of Josef, who gave him a thorough grounding in the method of some Liszt and Mendelssohn. A tour Tausig, a tour through Roumania followed during his fourteenth year. In 1878 Rosenthal became a pupil of Liszt, with whom he studied in Weimar and Rome. As Liszt's pupil he made his appearance in St. Petersburg, Paris, and elsewhere. His general education, however, was neglected, and in 1880 Rosenthal qualified to take the philosophical course at the University of Vienna. Six years later he resumed his pianistic career, achieving brilliant success in Leipzig, and subsequently in England in 1885, and later in America, where he has always met with the greatest success. His technical accomplishments are enormous, and he possesses a remarkable touch. (The Etude Gallery.)

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MME. ALBANI.

(Al-bah'-nee).

ALBANI was born at Chambly, near Montreal, Canada, November 1, 1850, where she received her first instruction in singing at a convent. In 1864 her family removed to Albany, N. Y., where her singing in the cathedral attracted attention. On the advice of the Catholic bishop, her father took her to Paris, where she studied under Duprez. It was Lamperci, of Milan, however, whose instruction was of most value to her. She continued under his guidance until she made her debut in "La Sonnambula" at Messina. From there she went to the Pergola at Florence. Her Covent Garden debut was made April 2, 1872, again in "La Sonnambula." In the same year she made a successful appearance at the Italian Milan, and again she made a course of training with Lamperci. The next year to Russia, and also to America. From 1880 to 1886, except in 1885, she sang each season at Covent Garden. Her repertoire included all the old Italian school, nor was she less successful in the works of Wagner, appearing as Elsa, Elizabeth and Eva in the Italian versions of "Meistersinger," "Tannhauser," and "Die in oratorio at all the great English Festivals. She has also appeared in "Redemption," and "The Golden Legend." Her voice is a rare soprano of remarkable quality, very sympathetic in character. (The Etude Gallery.)

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HENRY SCHRADIECK.

(Shrad'-eck).

SCHRADIECK was born at Hamburg, April 29, 1846. He received his first violin lessons from his father, and made his first public appearance at the age of six. He studied under Leonard, in Brussels, where he gained first prize. Afterwards he went to Leipzig, where he became a pupil of David. In 1863 he became a soloist at the Reinthaler concerts at Bremen. The following year he went to Moscow as Professor of the violin. In 1868 he returned to Hamburg, to take up the position of conductor of the Philharmonic Society, one of the most popular folk-songs of the year he became concertmaster at the Gewandhaus in Leipzig, professor at the conservatory, and leader of the theater orchestra. His reputation as a teacher became very great and his duties very onerous. In need of a complete change, he left Leipzig for Cincinnati, O., where he taught in the College of Music, and also organized an excellent symphony orchestra. In 1880 he took up his old position at Hamburg, besides teaching at the Hamburg Conservatory. Subsequently he returned to America, becoming a teacher in New York, and in pedagogic musical material for the violin, in the way of studies, finger exercises, etc., and undoubtedly deserved the reputation of being one of the foremost teachers of the day. He has also interested in matters connected with the making of violins. (The Etude Gallery.)

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CORNELIUS GURILTT.

GURILTT was born at Altona, Prussia, February 10, 1820. For six years he studied under the father of Carl Reinecke, the famous head of the Leipzig Conservatory, with whom Gurilt was class-mate. His first appearance in public took place during his seventeenth year, and the foregoing reception he obtained determined him to proceed to Copenhagen. Here he studied under Gurland and Weyse, for organ, piano and composition. Here also he became acquainted with Niels W. Gade, and their friendship terminated only at his death in the Norwegian composer. In 1842 Gurilt settled in Hirschholm, near Copenhagen, where he resided for four years. From thence he went to Leipzig, where Gade was his musical director to the Gewandhaus Conservatory. Thence he proceeded to Rome, where his brother, Louis Gurilt, a well-known painter, was then studying. Cornelius Gurilt's merits as a musician were readily recognized in that centre, and the papal academy "Di Santa Cecilia" nominated him its honorary member, and graduated him "Professor of Music" in 1855. While in Rome he studied painting with excellent results. On his return to Altona, the Duke of Augustenburg engaged him as teacher to three of his daughters, and when the Schleswig-Holstein war broke out in 1849, Gurilt became a military band-master. His compositions are prodigious in quantity, and range from songs and symphonies. He died at Altona, June 17, 1901. (The Etude Gallery.)

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THE INFLUENCE OF THE AMATEUR IN MUSIC

By LOUIS C. ELSON

Non-Professional Music-Workers Who Have Made Important Contributions to the Art.

The word "amateur" in its application to-day has strayed far from its original meaning. The amateur in art is one who loves it and who pursues it through that love rather than from any hope of profit or of bread-winning. This love for art may not lead to as much proficiency as the need of gaining a livelihood by it, but it often leads to a fresher interest and a greater enthusiasm than is present in the professional.

Over 2000 years ago there were musical amateurs upon the earth who painfully and laboriously hollowed out bits of reinder's horn, and bored a blow-hole and finger-holes in it, in order that they might possess a musical instrument—the earliest ancestors of our flute, and the oldest musical instrument as yet discovered.

Many kings and queens have been musical amateurs with an influence beyond that of most professionals. Ptolemy Auletes (the latter word signifying "flute-lover"), the father of Cleopatra, was especially devoted to the flute, and possessed many rich and rare specimens of this instrument at a time when some flutes were sold at a sum equivalent to about \$3000 of our money. Ancient Athens was full of flute amateurs (among them Alcibiades), who placed that instrument in the foremost rank, until it became the religious and sacrificial instrument of many nations of the ancient world.

NERO.

But the most famous amateur in music in ancient days was Nero, who sang and played the organ with some skill. The most interesting chapters of Antoninus are devoted to picturing this royal "fanatic per se musica" in his tonal studies and in his public exhibitions of the art. He sang in season and out of season. He warbled "The Destruction of Troy" while Rome was burning, whence came the misleading proverb, "Nero fiddled while Rome was burning," which could not be true, since the ancient Romans had no fiddle! The Roman senators were shrewd enough to ponder to his musical vanity by hiring him to sing at their houses. One senator offered Nero 100,000 sesterces for a single appearance. As this sum amounted to about \$37,500, it may be considered the highest musical fee ever offered to a singer.

The Troubadours and Minnesingers of the Middle Ages were almost entirely amateurs, and more than one monarch was enrolled in their ranks. Alfonso X of Castile, William IV, Count of Poitiers, and even Richard I of England, were troubadours. Another royal amateur, where the Troubadour epoch (we count the musical abilities of Alfred the Great as mythical), was King Canute. In 1017, while rowing at twilight on the river Ely, he improvised a song, words and music, that remained for three centuries one of the most popular folk-songs of England. The melody has, however, entirely disappeared, and only one stanza of the poem remains:

"Marie sang the minnesches blann Ely,
And here we these minnesches sang."

The above was good English in the year 1017, but to-day would require translation. It means:

"Merry sang the monks at Ely,
As King Canute rowed thereby,
Row, row, row the land,
And here we these minnesches sang."

CHARLEMAINE.

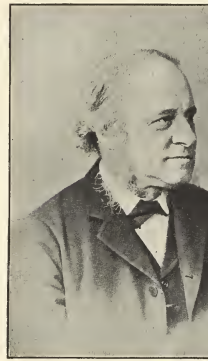
At a still earlier epoch in France Charlemaigne was a devoted musical amateur, directing church singing each day at his court, and greatly influencing the establishment of the pure Gregorian Chant in his empire. Louis XIV was another royal French amateur, and he became a composer of no mean degree. Some of his compositions, still extant, show a good knowledge of counterpoint and a keen sense of melody. It may be mentioned, on passing, that the pretty gavotte entitled "Amaryllis," which is always ascribed to him, was not his work, but composed by

Baltazarini. Louis XIII did, however, compose a good four-part song by the same title.

Henry VIII of England was a good sight singer, an instrumental performer and a composer. He was one of the best of England's royal amateurs. His two daughters, Queen Mary ("Bloody Mary," as she has been called) and Queen Elizabeth, were both musical amateurs. Queen Bess exerted her influence chiefly in the direction of virginal playing, and many works on this instrument were written for her.

FREDERICK THE GREAT.

We have not space to dwell longer on royal amateurs, but we may end our list with Frederick



SIR GEORGE GROVE.

the Great of Prussia. When crown prince, Frederick was always a skillful flute player. He showed his devotion to art by practicing at great risk, for his father, the half-mad Frederick I, wanted his son to become a soldier, and believed that the crown could be that and a musician too. He threatened, if he ever caught the prince at flute study, that he would break the instrument over his head and hang his father. There is no doubt that he would have carried out both threats. Therefore, once when during a secret practice hour in the palace the old king was heard approaching, the poor flute teacher, who only by a timely warning, seized the flute and music and climbed into the chimney—just in time.

That flute teacher was J. J. Quantz, who, when Frederick became king, was the favorite composer at the court of amateurs the names of Mary, Queen of Scots; of Scipione Rameau, a rather important amateur; of Marie Antoinette, Albert Edward, the English Prince Consort; the Roman emperors, Caligula and Titus; and many others, not forgetting King David of Scripture fame, a rather important amateur.

Much could also be said of wealthy amateurs who have sustained and helped the great composers. The princely house of Esterhazy is interwoven with musical history in their matter. They helped Haydn and Schubert in their career.

In the same manner Baron Heydteck and George I and II helped Handel. Prince Lobkowitz and the von Breunings, wealthy music lovers, assisted Beethoven in many ways.

But the most famous instance of such an amateur aiding a composer is found in the friendship of King Louis of Bavaria for Richard Wagner.

Spite of all that Liszt and the Wesendodons had done for Wagner, they were not able to bring about a public performance of his larger works. This was done by King Louis, and it required a king for so great a task. It is no exaggeration to say that had not the musical amateur, Louis II of Bavaria, existed, the world to-day might be ignorant of the great culture of opera as shown in the works of Wagner. The whole Wagnerian school might have been unknown, and the entire course of modern music greatly changed.

POETS AND LITERATURES.

Among poets and literatures we find many who have been influential musical amateurs, and some whose musical views have inspired great composers. Schopenhauer, the philosopher, was addicted to the flute, and his views on music tended decidedly to the melodic side; yet his writings led Wagner to his Trilog and to his abnegation of melody for the Melos, the measured recitative. Nietzsche was also a weak performer and composer, with strong musical views. He influenced Wagner almost as strongly as Schopenhauer, at first, but when "Parsifal" was written, the philosopher attacked him, and in his former friend with the utmost bitterness in his "Der Fall Wagner." This erratically musical amateur also influenced Richard Strauss in the greatest attempt ever made to set music to music, in "Also Sprach Zarathustra," which has been well characterized as "a sick man's dream of robust health!"

Goethe, the German poet, was a musical amateur and the friend of many great composers. He appreciated Mendelssohn perhaps too highly. His influence on music through his masterpiece, "Faust," was very widespread. He was a devotee of the flute in music; Gounod took a single episode, that of Faust and Marguerite, and made a most successful opera of it; Wagner, on the contrary, pictured the hero without his Marquise, and in his "Parsifal" he cantata came nearest to the full idea of the poet, and many other settings might be mentioned.

Heine, a keen musical amateur, the friend of Chopin and of Georges Sand, influenced the songs of the world by his short bits of lyrical expression. Schubert, in his last days, came under his spell; Schumann was inspired by him to the best German Lieder ever composed. Robert Franz, Brahms, and many other musicians, owe a direct debt to Heine. His "Du bist wie eine Blume" has been set much more frequently than any other poem ever written. There are hundreds of different musical presentations of the two simple stanzas of this poem.

We dare not go into the study of Shakespeare as a musical amateur, for this topic would require an essay in itself. Shakespeare was undoubtedly a good vocal amateur, and a jovial singer of tavern music also. He was a good dancer as well. The music his plays have influenced—well, that is another story!

What the musical amateur Robert Browning knew of the art our readers may seek for themselves in his "Abt Vogler," his "Tocatta of Martin Gualupi," and his "Master Hugues of Saxe-Gotha." He has made occasional errors in his musical knowledge, as in his "Sixths, diminished sigh on sigh" (the "Tocatta" above mentioned), which would be an ugly succession of consecutive fifths in disguise. But other poets have imitated him in such mistakes, as when Coleridge, in his "Ancient Mariner," speaks of "the loud bassoon," meaning the trombone, or when Tennyson builds up a band—"Come Into the Garden, Maud"—of violin, flute, bassoon, a score which we should not stay long to hear.

SIR GEORGE GROVE.

In the domain of musical literature the amateur has frequently attained to the front rank. The largest dictionary of music and musicians in the world was carried out by Sir George Grove, a civil engineer. The greatest biography of Bach that exists is by Philip Spitta, a quaker, a professor of theology, although he afterwards became a student of musical history and founder of a Bach society. The finest life of Mozart was written by Otto Jahn, who was a learned archaeologist and philologist. This biography was the first to deal with the comparative history in music, for in it he described the state of music before Mozart's time and logically showed his hero's connection with the musical ad-

brated woman Pianists and Violinists,)

"To engender and diffuse faith, and to promote our spiritual well-being, are among the noblest aims of music."—*Philipp Emanuel Bach.*

Later we went to the home of Professor Julius Epstein, and immediately after the supper we rushed to the piano room. On the piano lay works of Wagner and Brahms. This threw Rubinstein at once in a bad mood and he commenced to rail against the works of both. I said to him: "Your attitude altogether wrong. You do not understand."

It takes a very skillful teacher, indeed, to provide the right kind of musical recreation for the summer season. No one wants to practice in summer as hard as in winter unless there is a purpose along with the practice. If teachers would make a more judicious selection of material, they could make more judicious use of their time, and they could continue their classes all through the summer. Do you wonder that the teacher who has out a program of Bach Fugues, Cramer Studies, Moscheles's Etudes fails to keep up her pupils' interest in the heated term. There are innumerable pretty pieces, eminently technical devices in sugar coated form, which will keep the summer practice. The fascinating Chaminade "Callirhoe" as good a staccato exercise as can be found. Moszkowski's works are filled with little gems which interest to the teacher and pupil alike. The accumulation of a few high-grade summer pieces is far better than the accumulation of a low-grade piece. It is a good idea to give the pupil a new respect for the good judgment and common-sense of the teacher.

MacLean (E.). A contemporary writer of songs which have met with success.

Maguire (Helena). American teacher and writer of valuable articles upon musical education.

Mailhlan (Marie Fédora). This distinguished singer, born at Paris, 1809, was also the composer of a number of songs. She died in 1896 when her brilliant career had hardly begun. She was the daughter of the tenor Garcia, and the wife of the violinist, de Beriot.

Marchesi (Mathilde de Castrone). One of the most distinguished vocal teachers in Paris. She was born in 1836, and has been the author of many vocal exercises and *soffeggi*, besides her famous "Method." She is of German birth, her husband being an Italian.

Melville (Margurite). An exceptionally gifted American composer, at present resident in Vienna. Her works have been accepted by European publishing houses of the highest standing.

Robinson (Francis C.). An American writer of songs for children and piano pieces.

Roeckel (Jane Jackson). She has published a number of brilliant piano pieces.

Rogers (Clara Kathleen). Well-known English teacher and pianist. Born 1844. Under the stage name of Clara Dorr, she won distinction in opera, and as a teacher and writer on vocal subjects she has won a high place in Boston.

Ross (Maggie Wheeler). American teacher and writer.

Rüdersdorf (Hermine). Russian singer, composer and author; born 1822, died 1882. She has written a number of songs. Teacher of Emma Thursby, and mother of the noted actor, Richard Mansfield.

Sainton-Dolby (Charlotte). A distinguished English prima donna; was born in London, 1821, and died 1885. She showed great ability as a composer of cantatas, songs, and also wrote educational works on elocution.

the Atlantic. She was born 1855. Her songs, such as "The Sweetest of Sides" (Wiggins (Kate C.)). Wrote "Kindergarten Chimes" and other similar works.

Wood (Mary Knight). An American composer of songs, chamber music, etc., who has achieved considerable reputation. Born 1857.

Wright (Ellen). An English writer of songs whose "Violets" has become very popular.

Wurm (Marie). An English composer and pianist, born 1860. Her compositions are ambitious in character and full of originality and charm.

Zeisler (Mrs. Fanny Bloomfield). The distinguished American pianist is also the composer of some brilliant piano pieces. Born, Silesia, 1866. Pupil of Liszt.

Zimmerman (Aeneas). Born 1858. Composer of songs, etc.

German pianist has composed much music of importance, and has ably edited the works of Beethoven, Mozart and others.

A POPULAR ERROR ABOUT THE LISTZ RHAPSODIES.

BY EDWARD BANISTER PERRY.

SOME of us are rather tired of hearing hantam musicians and know-it-all amateurs denounce Liszt as a composer because of the Hungarian Rhapsodies. Personally I have two objections to this criticism, first because I am myself exceedingly fond of the Rhapsodies and second because Liszt did not compose them.

The Hungarian Rhapsodies are not Liszt's music. They are gypsy music. How such an error can persist so long and be so wide-spread is incomprehensible, when Liszt never claimed to have composed any of them, and never lost an opportunity of stating the contrary, and even published a volume of several hundred pages, explaining in detail just how and when and where he obtained the music he arranged and presented to the public under the title of the Hungarian Rhapsodies, and why he so named them.

I can only think that a certain class of musicians and dilettanti, knowing the Liszt Rhapsodies are popular, and wishing to announce their own taste as classic rather than popular, have formed the habit of condemning Liszt and his Rhapsodies together as beneath their notice.

Now, one may or may not like Liszt as a composer, but one's judgement of him should be based on his original compositions, which are many and meritorious, not on his arrangements and transcriptions. One may approve or disapprove of the Tannhauser March, for example, but the credit or discredit of that composition belongs to Wagner and not to Liszt, who simply made a piano arrangement of it.

In the same way one may or may not like the Hungarian Rhapsodies and have a perfect right to express his opinion, but in doing so he is passing judgement, not on Liszt, but upon the music of the gypsy race, which furnishes the melodies, rhythms, moods, and whole musical content of the Rhapsodies.

The most that can be said is that Liszt himself considered the gypsy music of such interest and value that he spent years in collecting and publishing a large book of it in his twenty Rhapsodies, and some musicians may not agree with him that it was worth while. He visited the gypsies in their tents and at their campfires by day and by night, winning his way into their confidence as a collector, studying, analyzing, and acquiring a knowledge of their customs and character beyond that of any other musician; listening to, catching by ear, collecting, studying, analyzing those fragments of strange melodies and harmonies which he calls the "Tone Epic of the Gypsies."

The gypsy type, so wild, free, fiery and original, was very fascinating to Liszt, as to many of the best of us, and it undoubtedly has a great hold upon the world at large and upon the artistic temperament in particular. Witness the prominence and frequency with which the gypsy appears in poetry, in fiction, in painting, in music and on the stage. Witness also the unparalleled popularity of the Rhapsodies.

Nevertheless I am well aware that there are people, very able, scholarly, estimable people, to whom the gypsy type is not congenial, but rather alien and antagonistic, and these people will never like the Hungarian Rhapsodies. They should recognize, however, that the reason for their dislike is not because Liszt is no composer, but because personally gypsy music does not appeal to them.

Those who feel their hearts swell and pulses quicken, in listening to this music, are only thrilling in sympathy with the gypsy blood. Let them enjoy their Rhapsodies in peace, without reproaches in the profession or out of it. Above all, let them remember that persons who condemn Liszt as a composer on account of the Hungarian Rhapsodies, are not thereby asserting their superiority, as they suppose, but are simply exposing their ignorance of the compositions in question. May this paragraph come to the notice of all such.

Unless a composer be sure that in rushing into quality he will not only add to the quantity, but also enrich the quality of existing music, he had better wait awhile and study more. For what more is the use of reproducing ideas which we can draw fresh from the fountain-head—Schumann.

GIVE THE PUPIL A CHANCE.

BY MADAME A. FURN.

In every city, town and village of the country there are teachers busy trying to impart to a knowledge of the Fine Art to the youth of the land. So ardent and so enthusiastic are many of these teachers that when night closes their labors for that day, they are utterly exhausted. They cannot understand this when they know that they love their work and are personally interested in each one of their pupils.

Did it never occur to these teachers that they may be doing work that the pupils ought to do? Are they not doing the teaching and the learning? As one teacher actually expressed it, "Education means to draw out; but the system of education in this country seems to be to cram in from the outside. Children unconsciously resist and oppose this cramming in process, while they take a lively interest in the drawing-out process. Teaching a child to write is the drawing-out process."

No matter what the study is, if it requires the pupil to use his mental powers—reasoning, reflection, imagination or judgement, it will interest her. Give a child an exercise or study of any kind and explain it scientifically or theoretically, and it wearies him, but give him a puzzle, or perhaps the same lines which he must think out for himself and it interests him at once.

Some teachers think they must go over a good deal of ground, and so they give a lesson of two or three pages, hearing the pupil read the lesson for the first time. I do not believe in a student reading a lesson at sight, unless sight-reading is the main object of that lesson. Students should learn their lessons at home, before coming to the teacher, and have made an effort to understand it. There is some thinking done when the teacher is not by help.

I remember giving a lesson of three quarters of an hour on two measures to a pupil of many years. Those two measures included the two principles of the legato and the staccato, and at the end of the lesson the pupil had not mastered the principles. The reason was because she had not previously been taught to think, to do things with exactness, or to control her finger motions. The lesson was a battle between the tendencies of the fingers to do of their own way—which was hit or miss—and the mind, which was told for the first time to take command. On the first piece the mind was not used to taking control and had often to be brought up to the mark with sharp reproof; and secondly, the fingers were not used to obeying. In these two measures, repeated many times, the pupil learned something besides the power of the mind to form an ideal, and the power of the will to compel the fingers to conform to that ideal.

So much more progress is made by aiming to do a little very well than by trying to go over a good deal of ground, when the thing to be done is not well understood, or is beyond the pupil's ability to do easily. So in the case of a young pupil, I should not insist upon reading at sight, both hands together, expecting the student to read correctly notes and fingers and keep time. When the pupil cannot do what the teacher requires, it makes her dependent, or it rouses opposition.

Let the teacher realize that the way to interest a pupil is to make her able to do a thing easily and well, in as short time as possible. When she sees that she has accomplished something she has more teacher requires. So practical lessons, which explain through page after page of a piece, interrupted by "breaks" in the way, do it better, which the student forgets at once, because she has too many other things to think of.

Teachers would find it easier for themselves and more agreeable to their pupils to go over less ground, but in a more thorough manner. For example, I gave a child at each lesson, a secret, for example to play for three lessons she played it R. H. descending.

She began with the metronome at 100, and counted four to each note; moving the metronome weight until it was in time with two counts to each note. It then advanced to two with two counts to each note, and ended at 100 with two notes to a count. This exercise there were seventy-five repetitions, but it began at twenty-five notes a minute, and ended

at two hundred notes a minute; that is, eight times as fast as it began.

One might think that a child would rebel at twenty-five repetitions of a short scale, but at first, while counting four to each note, she is busy watching her fingers, and later on, when by repetition the finger motions become somewhat automatic, she is wondering how she is going to play the piece, and the metronome is leading her to, but as it seems to get easier instead of harder, she becomes quite interested, if not excited, over her progress. By this method the pupil is taught to think. The frequent repetitions lead the thought in a groove, it were, and show how to study other passages.

Practice is playing the same thing in exactly the same way until the right habit is formed; until the passage goes of itself. So teachers may take pleasure in the hard passages of a piece, and let the pupil play them with the metronome at different rates of speed, even if it should be at two and two measures and repeated sixty times. The pupil will play that passage better in the few minutes spent on it than in weeks of practice at home in the way most students practice, and to see herself doing a way which will not only give her pleasure, but increase her faith in herself. Having conquered a difficult passage in a short time in a certain way the student will adopt this way of conquering other passages.

These are some of the ways to give the pupil a chance to do more of the work and ease the labor of the teacher.

JUDGING PIANOS.

BY DR. HUGO RIEMANN.

Bad instruments have either only a small tone or a dry, jarring, jingling tone, or else a somewhat rough tone. We especially frequently find instruments in which the high notes are woody and without brilliancy, and the low notes hollow, or dating in tone and power. To judge of an instrument by its quality of tone we must first of all have it perfectly in tune.

A substantial guarantee for obtaining a good instrument is of course the name of a manufacturer of world-wide repute, but unfortunately, one has to be careful of the name, for the name of a manufacturer of course to pay for this guarantee. There are firms enough, however, who, though not of world-wide repute, nevertheless, contract excellent instruments, and everyone wishing to obtain an instrument would do well to communicate with a competent pianist, whose advice will not only guard him from deception, but also from unnecessary expense. Many instruments are worthless in tone, yet eventually prove not durable, because the wood employed was not sufficiently dried, or on the other hand, was dried too quickly. The only way to guard against such cases is to select one's own instrument, and to have the durability guaranteed. But for the worst evils, such as the warping of the keys, or often less at fault than the manufacturer is of the latter gives the instrument an unsuitable place where it would be exposed to damp, or to frequent sudden changes of temperature.

It should at least be insisted upon that the instrument does not stand in immediate contact with a damp wall, make her able to do a thing easily and well, in as short time as possible. When she sees that she has accomplished something she has more teacher requires. So practical lessons, which explain through page after page of a piece, interrupted by "breaks" in the way, do it better, which the student forgets at once, because she has too many other things to think of.

I regard music not only as an art whose object it is to please the ear, but as one of the most powerful means of opening our hearts and of moving our affections.—Glück.

Short Practical Lessons in Theory

By THOMAS TAPPER.

CONNECTING CHORDS AND MELODY WRITING.

BY THOMAS TAPPER.

[EDITOR'S NOTE.—In this, the sixth in the series of popular articles upon theory by Mr. Thomas Tapper, the reader is shown how harmonies may be connected, and is also given information upon the important subject of melody writing. It is the purpose of the author to present in a series of articles, each article complete in itself. Nevertheless, the musician or student reading these articles will find it of advantage to refer to the preceding ones as follows: In April, "Intervals"; May, "Major and Minor Intervals"; June, "Scale Training"; July, "The Triads of the Major Scale C."]

In the study to analyze the basses set for harmonization, usually found in harmony text-books, under the caption "Major Scale Triads," he will find that the given bass melody progresses by skips of a third, fourth, fifth or sixth; and by steps of a major or minor second. To successfully harmonize, such given basses requires two rules:

RULE I. (a) When the bass skips a fourth or a fifth (in either direction), retain the one common tone of the two chords in the same voice.

(b) When the bass skips a third or a sixth (in either direction), retain the two common tones of the two chords in the same voices.

RULE II. When the bass steps, no common tones are present and the upper voices must proceed in contrary motion to that of the bass.

This rule II demands only slight expansion. If the bass moves from C up to D the required triads above will move down, thus:



Should the student not observe this rule consecutive fifths and octaves would result, as indicated below—

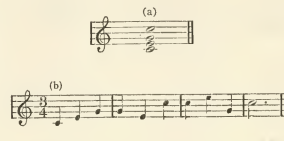


MELODY WRITING.

So far as harmonizing a given bass is concerned we require no further rules. Even with this slight guidance a student can harmonize all the basses in the world. Generally at this point the text-book moves majestically forward to the next subject. But before we do so, let us analyze our work a little more closely. Thus far it resembles, somewhat, the activity of a child who has been engaged in organized play. We have learned to copy the bass correctly, and to observe two simple rules. If we have any feeling at all we have been impressed with the rigidity of our task. Let us pause long enough to take account of stock. Our riches are already accumulating. Seven of the chords in the music vocabulary are ours. We have arranged these in sentences according to the given model (the bass). We find the resulting sentences musical—within the limits of the game—but we know instinctively that more can be done with them than has been demanded of us.

The triads are units in the music vocabulary which we may employ as chords. With the result of this

we are somewhat familiar. They may also be employed as melody. For example, the C major triad may appear in either of the following forms. (See 4 (harmony) and B (melody).]



In point of interest B is superior to A. It has movement (rhythm), and impulse (meter). But it lacks the essential interest of color. Therefore, we conclude that a melody, to possess interest must represent more than one triad. Suppose we adopt as a formula, the harmonic progression which consists of the C major triad in measures one, two and four of our melody, and of the C major triad in measure three. By varying the meter and rhythm, even this simple group shows countless possibilities.

HELPFUL FORMULAE.

The formula: I | I | V | I |.

The formula, illustrated:

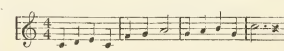


Here are but two; ten thousand others are possible. The successful student is he who works such a formula to death. He must know its full possibilities. For practice, in this lesson, let the student develop the following formula, changing key, meter and rhythm, with each melody he produces. This is learning to swim with a life preserver, but it is one that is light, compact and serviceable.

1. I | V | I | V | I |.
2. I | II | V | I |.
3. I | V | V | I |.
4. I | V | II | V | I |.

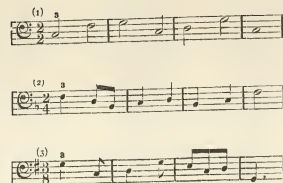
Remember that countless melodies are possible with each formula, and remember further, that it is by writing countless melodies that one masters the simple expression for which it stands.

At this point another deduction will have been made by the student. It is possible to represent a triad melodically by all three of its tones, E, G, or by any two tones (C-E, C-G, E-G), or by a single tone; and it is possible to represent it by any two tones joined by the intervening (passing) tone (C-D-E).



APPLICATION.

(1) The following bass melodies should be harmonized, following the rules given in this Lesson. First, note the stepwise progression in the bass,



(2) Answer the following questions. They form an individual review and they are serviceable with a class.

1. Define triad, major.
2. How many varieties of triads are found in the major scale?
3. Construct each of these triads on G.
4. How many common tones exist between triads a third apart? A fourth? A second?
5. What, (as a rule), are the two concluding triads of your exercises?
6. Why are consecutive fifths and octaves undesirable?
7. How may they be avoided?
8. Why are octave progressions in piano compositions not bad?
9. Look up the root-meaning of Soprano, Tenor, Cadence.

MORE ABOUT MELODY WRITING.

The key and the meter should be constantly varied until the student feels equally at home in any part of the practical tone-range. Write the melodies in a music book and keep them for future study. Write and study the corrections earnestly. This practice will convince the student that immense variety is possible with simple means.

ABOUT ANALYSIS.

All instrumental music, particularly that with which the young pianist is to do, is vocal in every part. Even chord masses possess a melodic tendency. Hence, make it a practice to sing every part of all the music you play. Sing the melody, the inner voices, the accompaniment and everything. All the mystic of expression come from this study. It will teach you why the tone-balance in the various registers, properly observed, produces a beautiful canvas with color from foreground to background. It will teach values, light and shade, and prevent one growing into a "right hand pianist." This gives that good music, however simple, has something to say everywhere; that the relative vocal value of parts is at the basis of all true performance, and that the hands must be so educated that every finger becomes a singer. This will raise simple music to a high level and it will teach us that music that is not susceptible of such study, whose structure is so loose and inartistic as to present no trace of this vocal quality throughout, is, strictly speaking, not music at all, and that the student who is not capable of cultivating a true taste. Thus, two great benefits accrue:

- (1) We learn to love the best, and, (2) to know instinctively when a piece of trash is before us.

A few years ago quite peaceful life came to an end for me. I have been powerfully drawn into public life; as yet I have formed no decision in its favor, perhaps rather, against it—for who can escape the storms from without? But I should be fortunate, perhaps one of the most fortunate of mortals, had I not read somewhere that a man ought not of his own free will to take away from himself, as he could still perform a good action, I should long ago have been dead—and, indeed, by my own hand. Oh, how beautiful life is, but for me it is ever poisoned.—Berthoven.

Self-Help Notes on Etude Music

By P. W. OREM

FIRST TARANTELLE—S. B. MILLS.

S. B. Mills (1838-1898) was one of the most popular of the older school of pianists. Although of English birth he spent the better part of his professional career in America. He was for many years soloist at the New York Philharmonic Concerts, and was a warm personal friend of William Mason, to whom his "First Tarantelle" is dedicated. This is one of his most popular works. It is a brilliant, crisp piece, the passage work very much resembling that to be found in some of Dr. Mason's works. Although somewhat difficult in places this piece is well within the powers of the average good player. If the fingering given be carefully followed the passages will all be found to lie well under the hands, and a little diligent practice will bring them out. A crisp, clean touch and facile execution are demanded throughout in order to bring out the sparkling quality of the piece. One's finger technique cannot fail to be materially benefited by the mastering of compositions of this type.

SCARF DANCE—C. CHAMINADE.

In the new edition of this remarkably popular piece we have added the composer's second part, "Dance of the Veil." These two movements are taken from the ballet music "Callirhoe." The titles, "Scarf Dance" and "Dance of the Veil," are sufficiently characteristic to convey the composer's intention and to call up the necessary picture. Mme. Chaminaade's own directions for playing the two movements are as follows:

"The portion in A flat should be sonorous, played with a mellow, ringing tone, and, while always maintaining the waltz rhythm, a slight rubato is allowable. The second part is full of melancholy. Here, above all, it is necessary to make the piano 'sing' with a clinging touch. The part preceding the return of the first subject should be played with abandon."

SPANISH DANCE—G. EGGELENG.

This is a brilliant, characteristic dance movement, somewhat in the manner of Moszkowski. It should be played with fire and dash, in rapid but rather free time. Each theme represents one of the typical Spanish rhythms, having a distinctive character of its own. These themes should be well contrasted. Mr. Eggeleling is a prolific writer of interesting teaching pieces, artistic and well made. Many of his works have achieved great success. This Spanish dance would make an admirable recital number for a good third-grade pupil.

QUARTET FROM "RIGOLETTO"—VERDI.

There are certain melodies and musical excerpts which seem immortal, possessed of perennial popularity. One of the foremost of these is the "Rigoleto Quartet." As in the case of other similar numbers this piece is continually played and sung, arranged for almost every possible combination of voices and instruments. Singularly enough, good piano arrangements of intermediate difficulty without variations are scarce. Hence the appearance of this new arrangement of the famous "Quartet." Arrangements of this nature help to familiarize one with the great masterpieces and give unbounded pleasure to many. This arrangement will be found satisfactory in all respects. It follows the original closely, yet lies well under the hands and is thoroughly pianistic. It should be played with much expression, bringing out the themes carefully with singing tone.

VALSE ROSE—PIERRE RENARD.

This is a graceful and brilliant waltz movement in the modern French manner. The first theme should be played with a languorous swing and with the *tempo rubato*; the second theme should be taken at a somewhat accelerated pace and in strict time. This method of treatment insures good contrast. This is an excellent number for the recital or the drawing-room, and it might even be used for dancing.

DANCE OF THE JESTERS—I. TCHAKOFF.

This is a lively six-eight movement suited to the summer holiday season and useful for a variety of purposes. A piece of this type requires a rather exaggerated accentuation. Particular attention should be given to all the composer's dynamic signs and other marks of expression. These help to give character to the composition. The three themes are well contrasted and each should be given a distinctive tone coloring.

CARNIVAL MARCH—TH. BONHEUR.

This lively movement is of the type known as "parade march." Such numbers are useful for school marches, drills, calliope music, society work, etc., in addition to their value as teaching pieces. "Carnival March" is an excellent representative of its class. Play it in steady time, with strong accentuation, not too fast.

TORCHLIGHT MARCH—MAURICE ARNOLD.

This is one of a set of characteristic pieces by an accomplished American composer, who has not previously been represented in our Etude pages. While of easy grade, this piece presents some points of original melodic treatment and harmonic interest. The life and drum imitation is particularly good, and the "retreating" or "dying away" effect at the close is very cleverly managed. Play this piece in the military manner, with bold accentuation and full tone. This would make a good recital number for a pupil of advanced second grade.

ACROSS THE MEADOW—H. E. RICHTER.

This is a well-written teaching piece of easy grade. The sprightly melodies are tastefully harmonized, and the rhythms are well varied. The left hand has more to do than is usually assigned to it in pieces of this grade. The movement is that of a waltz.

WALTZ OF THE FLOWER FAIRIES—MARIE CROSBY.

This is an easy teaching piece, which will prove popular with young students, and which contains good teaching material. The passage work furnishes good finger drill and there is an interesting variety in tonality not usually found in pieces of this grade. It should be played in strict waltz time, at a moderate speed.

NAPOLI (FOUR HANDS)—HENRY PARKER.

This is a brilliant duet, by the popular English composer. Originally a violin piece, it has been cleverly and effectively arranged, by the author, as a piano duet and, also, a piano solo. The parts for the two players are well balanced, both containing interesting work. The piece should be taken at a rapid pace and should be played in a rather theatrical manner, the finale being worked up in the style of an operatic number. Strive to imitate the color and sonority of an orchestral performance.

JUBILANT MARCH (PIPE ORGAN)—T. E. SOLLY.

This is a useful organ number, suitable for a postlude or for general purposes. It is not at all difficult to play, and the pedal part is quite easy. The registration is such that this march might be made effective on organs of even limited scope. A good march, dignified, yet melodious, is always a welcome addition to the repertoire of an organist.

SOUL OF THE NIGHT (VIOLIN AND PIANO)—H. WEIL.

This is a melodious and expressive nocturne affording ample opportunity for displaying the singing qualities of the violin and requiring emotional treatment on the part of the player. It must be played with breadth of phrasing and warm, rich tone. Considerable freedom of time is allowable.

THE VOCAL NUMBERS.

Two new songs will be found in this issue, both of unusual excellence. Mary Helen Brown's, "Th' Acacia Tree," is an artistic song of much merit. The vocal parts are in taste absolutely and the piano accompaniment is picturesque and effective. This song requires a finished style and attention to rhythmic detail.

C. C. Robinson's "April Fooling" is a delightful encore song, suitable, also, to be sung as one of a group

of short numbers. The melody reminds one, somewhat, of the old English style. The song should be sung in a precise yet jaunty manner, with careful attention to diction. The piano accompaniment with its characteristic figure divided between the hands, is pleasing and interesting.

In both these songs the piano accompaniments are of the ordinary. While neither of them are at all difficult, both need attention on the part of the player and are well worth study. The value of a really good accompaniment is becoming more generally appreciated.

FORCING CHILDREN TO LEARN MUSIC.

By OSCAR HERZBERG.

RECENTLY a number of piano teachers discussed privately whether it is desirable that children who have no love for music, or even have some contempt for the art, should be forced to learn music.

It was agreed that such students generally fail to give attention to what is told them, and when the teacher has finished the lesson never go near their instruments until it is time for the next lesson. Each lesson is a matter for fault-finding and scolding. No improvement or advance can possibly be obtained by students of this kind. The teacher becomes indignant and disheartened, and the parents of such children are led into further useless expenditure, or are amazed to find that their money has been apparently wasted. In some cases, when the teacher informs the parents of such a pupil of the true cause of failure, it results in a "spanking" for the child—which, of course, does not increase his love for music—and often the teacher gives up the case in disgust. Very often, too, the dislike for music, engendered by such experiences in the days of childhood, remains permanent, and in such instances it would surely have been better to have waited until the child began to show some interest in music before commencing lessons.

One of the teachers taking part in the discussion suggested that a knowledge of music is not an absolute necessity, as is a knowledge of arithmetic, spelling and other such factors of modern life. He considered that the desire on the part of parents to have their children instructed in music is a most natural one, but that in cases where no response to the wish is indicated by the children, it is not wise to press the matter. A love for music cannot be produced by harsh methods.

The discussion moved on to the subject of inadequate teachers. Many instances are found of children who show a genuine love for music, and desire to study, whose future is destroyed by teachers with poor methods. There are many teachers who lack the knowledge of human nature and psychology, which is the basis of all true pedagogy. In such hands, the faint spark of musical genius, which might have been fanned into a shining flame, is destroyed, and the child is looked upon as incapable of developing his talents, and of taking advantage of the opportunities placed before him. It will fall because their teachers lack the ability to guide them successfully along the dangerous paths which lead to achievement.

Another member of the conference offered the opinion that instructors in music who discover that their pupils are not studying are false to their principles if they do not inform the parents of the fact that their children are not attempting to learn. Such teachers, he believed, accept fees under false pretenses, and the result is bound to be detrimental to the instructor. In this way large sums of money are spent by parents for which no adequate return is obtained from music teachers.

VIRTUOSITY is, after all, but a high development of the natural use of the hands, to which, in a less skilled form, everyone is habituated from childhood on the piano, upon which all sorts of people, from the virtuoso to the juggler, from the juggler even the least intelligent, and usual feats of execution will be marked out long before those points of art strike home.—Annette Hullah.

To William Mason

FIRST TARANTELLE IN A FLAT

S. B. MILLS, Op. 13

Presto M.M. = 176

Musical score for "THE ETUDE" on page 530. The score is written for piano and bass. It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *p*, *f*, *ff*, *marcato*, *legg.*, and *pp*. The piece is divided into several measures, with some measures containing multiple slurs and fingerings. The key signature is one flat (B-flat).

Musical score for "THE ETUDE" on page 531. The score continues from page 530 and includes a section labeled "CODA". It features piano and bass staves with various musical notations, including slurs, fingerings, and dynamic markings such as *dim.*, *rall.*, *ff*, *cresc.*, *p*, *f*, *pp*, and *marcato*. The piece is divided into several measures, with some measures containing multiple slurs and fingerings. The key signature is one flat (B-flat).

THE ETUDE

NAPOLI

TARANTELLA-FANTASIA

Secondo

HENRY PARKER

Allegro con spirito M. M. ♩ = 144

ff dim. ff legato f

dim. p marcato mf

mf leggiero

f p f cresc. f

f cresc. ff mf

mf leggiero p rall.

Meno mosso

p sostenuto ten.

p rall.

* After D. S. go from here to Finale.

THE ETUDE

NAPOLI

TARANTELLA-FANTASIA

Primo

HENRY PARKER

Allegro con spirito M. M. ♩ = 144

ff dim. ff legato f

f dim. mf leggiero

f p f cresc. ff

mf leggiero p f cresc. ff

mf mf leggiero p rall.

Meno mosso

p p sempre legato

p con espress. sostenuto rall.

* After D. S. go from here to Finale.

THE ETUDE

Secondo

pa tempo *a* *cresc.* *ff con passione*

Vivace *dim. e rall.* *pp* *ff* *p* *D.S.*

Meno mosso *ff molto rit.* *p sostenuto*

Allegro *f marcato* *p* *cresc.* *ff con passione* *dim. e rall.*

Allegro *f marcato* *p* *cresc.* *animato* *ff* *ff*

a) These abbreviations mean that the chords are to be repeated as in the preceding measure.

THE ETUDE

Primo

pa tempo *8* *cresc.*

f con espress. *sostenuto*

Vivace *dim. e rall.* *pp* *ff* *D.S.*

FINALE *Meno mosso* *ff molto rit.* *p sempre legato*

p con espress. *8 sempre legato* *rall.* *pa tempo*

Allegro *cresc.* *f* *ff con passione* *dim. e rall.*

Allegro *f* *p* *p* *cresc.* *p* *f* *f*

Allegro *p* *p* *cresc.* *animato* *f* *f*

b) This abbreviation means that the notes are reiterated as in the preceding measure.

THE ETUDE

SCARF DANCE

DER SCHARPENTANZ
Scène de Ballet

C. CHAMINADE

NEW EDITION

Allegro M.M. ♩ = 54

Plegato
cresc.
dim.
p
delicatamente
pp
cresc.
dim.
p
pp rubato
atempo
cresc.
pp
dim.
pp
f sec. Fine
Dance of the Veil
Andantino
M.M. ♩ = 84
marcato

THE ETUDE

ben cantando
vibrato
cresc.
dim.
a tempo
poco rit.
vibrato
cresc.
f
rit.
a tempo dolce
cresc.
pp
p.l.h.
Poco piu allegro
cresc.
dim.
rit.
Tempo I.
Allegro
pp
poco rit.
f
dim.
p
rit.
D.C.

THE ETUDE

SPANISH DANCE

SPANISCHER TANZ

GEORG EGGELING, Op. 159

Energico M.M. ♩ = 132

THE ETUDE

WALTZ OF THE FLOWER FAIRIES

Tempo di Valse M.M. ♩ = 60

MARIE CROSBY

* Repeat first part of Trio; then, go to the beginning and play to Fine

THE ETUDE

QUARTET FROM "RIGOLETTO"

VERDI

Transc. by H. ENGELMANN

INTRO.

Moderato

M. M. ♩ = 68

f *p* *pp* *sf* *p* *sonore* *leggiero* *string.* *p dolce*

THE ETUDE

Dolce con espress. *p* *mf* *appassionato* *stringendo* *rit.* *sosten.* *ff* *cantando* *energico* *marcato* *dolce* *ff*

CARNIVAL MARCH

Tempo di Marcia M. M. ♩ = 108

THEO. BONHEUR

f *p* *mf* *ff* *Fine* *D.C.*

THE ETUDE

VALSE ROSE

PIERRE RENARD

Tempo di Valse M. M. ♩ = 50

Valse

p dolce

last time to Coda

legato

rit.

Con anima

THE ETUDE

f

f

ff

p crescendo stringendo

f

f

f

p

FINALE

f marcato

Maestoso

ff

rit.

f

DANCE OF THE JESTERS

INTRO
Allegretto M.M. ♩ = 112

IVAN TCHAKOFF

DANCE

TRIO

* Play first part of Trio; then, go to the beginning.

ACROSS THE MEADOW

AUF DER WIESE

H. ERNST RICHTER

Allegro moderato M.M. ♩ = 50

* From here go to the beginning and play to Fine; then, play Trio.

THE ETUDE

TORCHLIGHT MARCH

MAURICE ARNOLD

Tempo di Marcia M.M. ♩ = 112

p *cresc.*

mf

pp *ppp*

dim.

mf

pp

ppp

JUBILANT MARCH

PIPE ORGAN

T. EDWIN SOLLY

Con spirito M.M. ♩ = 116

MANUAL Sw. Full *mf* 2d time Gt. Full to 15th (Sw. to Gt.)

PEDAL *cresc.* *rit.*

1st time 8' & 16' (Sw. to Ped.)
2d time Gt. to Ped.

Ch. (or Gt.) Soft 8' & 4' (Increase 2d time)

Fine

rit.

Sw. Oboe & St. Diapason 1st time
TRIO Gt. Dapple Flute 2d time

Ch. Dulciana 1st time
mf Sw Soft 8' 2d time

pp 4 2 1 5 3 2 4

Ped. Soft Bourdon (Couplers off)

add 4' with Tremolo 1st time
" Gamba in Great 2d "

rit. *Allegro*

D.S.

* From here go to ♫ and play to Fine; then, play Trio.

THE ETUDE

SOUL OF THE NIGHT

NOCTURNE

Violin and Piano

Arr. by N. L. Frey

HENRI WEIL

VIOLIN
mf dolce

PIANO
mf dolce

A saite

agitato
poco

cresc.

cresc.
poco piu mosso

THE ETUDE

ad libitum
very broad poco rit.

a tempo
mf dolce

A saite

rit.
a tempo

cresc.

De saite
dim.

dim.

very broad
dim. rall.

mf
dim. rall.

THE ETUDE

To Miss Lilian Boles, Guthrie, Okla.
APRIL FOOLING

CLARENCE C. ROBINSON

DENNETT STEPHENS

Con moto

My love has eyes like Ap- ril skies. There's Ap- ril in her laugh- ter, And if she frowns in

delicately

f

lh.

mood - y wise, Fair smiles come dimp- ling af - ter To know my fate, in du- bious state, I

meno mosso

lh.

meno mosso

round a- bout her hov - er, And yet I can - not hate the rogue I can but love her!

rall.

colla voce

Last night to me a sin - gle kiss, She gave in sweet con-

a tempo

a tempo

lh.

trit - ion, But when e - nam - oured of this bliss, I begg'd its rep - e - ti - tion, She

lh.

THE ETUDE

turn'd on me, The co-quette gay mischief her spir - it rul - ing, "Nay, nay, you've had e - nough," she said, E-

poco

f

nough of A- pril fool - ing.

poco accel.

poco accel.

stringendo

p

TH' ACACIA TREE

SINCLAIR WARBURTON

(By Permission)

Allegretto grazioso

MARY HELEN BROWN

Yon- der 'neath the sweet A - ca- cia tree, Where the jas- mine blows; Where the night-in- gale in

mf

dim.

stentando

ec- sta- sy Love's the kash- mire rose: Where the world is mel - o - dy, Tun'd in fra- grance well.

p

tranquillo

cresc.

ec- sta- sy Love's the kash- mire rose: Where the world is mel - o - dy, Tun'd in fra- grance well.

mf

p

8

teneramente *rit.*
Where the orange flow'rs bid us wed, my love doth dwell.

a tempo
Saf'ron beds are burst-ing in-to flow'r Far on Be-la's hill; Per-fumes waft to woo thee

cresc.
in thy bow'r. When the night is still; Ah! ca-ress-es

colla voce *dim.*
long, With my love I send to thee in sweet-est song.

f *dim. e rit.*
When the sea-son's rose is full-est, My heart goes forth to thee; Ah! 'tis then I'd be with thee, love.

f *poco più mosso*
'neath th' A-ca-cia tree; 'Tis there I long to be.

rall. *dim.* *mp* *cresc.* *f*
colla voce *f* *ff*



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

HINTS FOR YOUNG TEACHERS.

"If you are teaching a class of fifteen, and as I find many bright pupils in the Boston Public, will you please ask me a few questions."
"I, a pupil, who has taken about two terms of lessons, supposed to know all the scales, broken chords and arpeggios."
"When a pupil knows the notes and can read them readily by paying close attention, but cannot play a simple study without mistakes, what can I do to make her more accurate? At present she seems to play more by ear. She is in the second grade."
"If a beginner is very bright, would you advise Matthew's Graded Course to start with."
"Shall I use any other studies with a pupil who is in the third grade of Matthew's Graded Course?"
"Please give me a short outline for teaching pupils in grades two and three."
"I would like to take a course in music in some university, as soon as I can afford it. Would you advise me to continue preparatory study with a local teacher, or wait until I can go away? I have but little time for practice. Would you advise winter or summer for university study?"

1. After two terms of study, a pupil, who has had a couple of hours a day in which to practice, may have been through the major scales, but may not have them thoroughly fixed in mind. There are an almost unlimited number of broken chord exercises, a thorough practice of which requires years. By arpeggios you probably refer to what is termed grand arpeggios. A proper practice of these also requires years. From a technical standpoint, there is practically no such thing as "knowing" them. One might know them perfectly so far as construction and key are concerned, and yet play them differently. To play them with rapidity, smoothness and with various degrees of power is a matter of long and faithful practice. But even to practice them in a single octave the average pupil would hardly have been able to have been through them all in two terms.

2. Procure for her some very simple duets, those in which the primo part is on five notes to begin with, with a second for the teacher which is more elaborate. Let her play these with you, reading the primo at sight. Require her to keep along with you without stopping for mistakes. In cultivating the eyesight in this manner it is essential that the music be kept much simpler than the pupil is capable of learning to play by practice. Do not permit her to learn these pieces, unless to use for an occasion. You can gradually progress to more difficult pieces as her reading powers improve. This practice will enable her to acquire the habit of giving strict attention to the notes until the composition is learned. I have known excellent results to come from this method of treatment for those who cannot concentrate their minds on the notes. Try it for three months and see if you do not notice an improvement. The melodious exercises of Diabelli for four hands, primo on five notes, are excellent to begin with. Then you take up Standard Graded Compositions, Grade II.

3. You certainly could not do better than to use the Standard Graded Course. As it progresses rather rapidly, however, you must not neglect the use of carefully-selected supplementary pieces. Many pupils are permitted to advance too rapidly, and hence their hands become strained and awkward in their movements, and often acquire stiffness that it is almost impossible to eradicate. Give a good deal of attention to the review work. After having thoroughly learned a piece, so that the attention is no longer confined to the notes, it can then be devoted entirely to the finger motions.

4. The Standard Course does not aim to provide all the music, either studies or pieces, that a pupil will need, but is more a guide to the teacher in laying out the sort of work that ought to be done, and provides the things that are absolutely essential. Some need more supplementary work, some less. Experience, and the quality of judgment, are factors as you go on in your work, will enable you to settle these matters, and also establish your standing as a teacher. At first, as you are doing now, you will find it necessary to look on others with a certain amount of envy. The fact that you have an inquiring mind, and seek information in the endeavor to do the best possible for your pupils, indicates that you have some of the most important elements of a good

teacher. So long as you keep this spirit, and continue to search for the best in the interests of your pupils and do not settle complacently down in the rut of a routine that is never deviated from, whether the pupil be dull or bright, you are sure to progress.

5. Let the music in the two books be your general outline of procedure. After the student has become conversant with the principles taught in the first book of Mason's "Touch and Technique," which you can teach by dictation if you prefer, take up the systematic practice of the scales as directed in the second book of Mason. In the course of the third grade the arpeggio section can also be introduced. For studies the Czerny-Liebling, Book I, you will find suitable. You will find all the extra study material you need in this. During the third grade you will gradually work into the second books selected studies selected from Heller's Opus 47 may also be taken up, by no means all of them, and if the pupil is musical, the "First Study of Bach" will also prove most useful, and prepare for future study and appreciation of this great master. Many musicians consider an appreciation and understanding of Bach as one of the principal tests of musicianship. The earlier a pupil can begin to acquire a taste for Bach, the better. He will probably reach it first, but in the course of time will become an enthusiast. If a student can be made to acquire a taste for Bach, the problem of his entire subsequent musical education will be simplified. I mean by this that his musical taste will have received an impulse upward and away from that which is mediocre. The tendency of the majority of pupils to remain satisfied with the mediocre is one of the greatest difficulties of the teacher has to deal with—that is, if he is desirous of building up the musical taste. For this reason you should use every endeavor to cause your pupil to realize the value of the music of Bach as an ordinary sense of the word. Even this has its difficulties, for if, in the beginning, he is asked to study Bach because his music is beautiful to play, he may rebel so strenuously that you may be obliged to give up the struggle, especially as parents are very apt to side in with the child in this dislike. But if made to understand that Bach represents a style of playing that develops an independence of fingers in part playing that it is impossible to gain in any other manner, he may become interested in practicing his music. Then you must constantly talk to him about Bach's value and influence in the world of music, and the esteem in which he is held by all great musicians, and eventually he may come to have a vital interest in the Bach style of music. The Round Table would be glad to hear the results of your experiment to this end. The Round Table would be of great interest to many of our readers and teachers, and if any have had such experience, the Round Table will be glad to publish it.

6. When you speak of university study, do you not mean conservatory? The universities do not teach music in the ordinary sense of a technical training in piano playing, etc., but rather take up the theoretical and historical side of music—harmony, counterpoint and advanced study in composition. The preparatory teaching for this is left to the conservatory or private teacher. As to whether it be done by a conservatory or private teacher is very largely a matter of individual taste and preference. Indeed, there is, in the majority of instances, no difference between conservatory and private teaching. If a student goes to a conservatory, it is generally because he wishes to study with a teacher who is well known for his individual ability, who may be a member of the conservatory faculty, or not, being informed as to who the best teachers may be, relies on the conservatory to provide him with one whom he may trust. Unless you are far advanced in your musical art you are not ready for the university. As for the conservatory, its full course of study is laid out for a number of years, and your beginning in the autumn and ending four terms. Complete courses that terminate in graduation can hardly be laid out for summer work, as the time is too limited. The preferable time for you

to go is, of course, the regular season, from September to June. Summer terms are held for teachers who cannot work in the winter, which you will take advantage of in case it be impossible for you to spend the winter season. As to whether you would better study at home or not depends entirely on the quality of the instructor whose services you may be able to command. There are many towns of moderate size in which you would find as good a teacher as you will be likely to find in a large city. The good teachers are by no means all located in the large centers. Some of the best in the country may be found in the smaller places. In order to answer your question, I should need to know how good a teacher you may have in the town where you reside, and also how far advanced you are at present. Many very foolishly go to the large cities at great expense and only succeed in learning the fundamentals that they could just as well have learned at home at less expense. By all means advance yourself as much as possible before beginning to pay board, which is costly at best, in a large city. City teachers would like it better if pupils could have their scales in double sixths and tenths learned before arriving for instruction, as then the time could be devoted to more advanced matters.

THE APPRECIATION OF MUSIC.

"I have been puzzling over a question which I should like to see frankly discussed, not along the lines of finding anyone who dares to do so. Recently, after listening to a world-renowned pianist, I left the hall with a man of high culture and literary lines, not who, with the frankness of a person having no claim to musical knowledge, stated that the program, with the exception of one or two pieces, was not interesting. He had analyzed my own impressions I realized that I should have said, 'I have not a little of him, I do not, not where I could watch the player's hands. I have noted the beauty of his playing, but I have not noted the same. If the wonder of execution is stimulated, I am sure, how can the greatest of music for it? Does not a knowledge and appreciation of technical details largely increase the pleasure of listening? Are not most musicians and music lovers attracted by their admiration for technical difficulties overcome, and do they not fear they will appear tedious if they do not show enthusiasm for music that they in reality are nothing for? In fact, there is a great deal of shame in the admiration of music students? I am only asking this because I am a very young student, and I have the knowledge of the merits of the various pieces, and the primary object of music to please the ear, and failing in this, it is still music or merely a condemnation of some kind."

I cannot understand how you should have any difficulty in finding people ready to frankly discuss the points you bring up. Their point of view will depend entirely upon the amount of training they have had, or their familiarity with music of a high class. You have saved yourself by declaring that you are very young and inexperienced. If you make good use of your musical study, and have opportunities for listening, you will discover for yourself after a few years that the position you now maintain will be wholly untenable. High art, in any department, is not, and cannot be, immediately apprehended by the uninitiated. The musical language, in spite of what we hear about its universality, has to be learned by the majority of people. There are exceptions, but the people who possess an immediate intuitive knowledge of music are rare. A knowledge of it, and a feeling for it, come much easier to some than to others. It is common to find almost universal habit of human nature to ridicule that which is not understood. I have, however, known many of the most violently derisive to become eventually most ardently enthusiastic, simply because they were placed in a position in which they heard much and constantly.

Difficulty is a purely relative matter. What is exceedingly difficult for you may be merely child's play for your teacher. The "wonder of execution" when you play is just as great for one in your class of players as it is in one of Paderewski's class when he plays a Chopin concerto. The difficulty of execution of a composition has nothing to do with its artistic merit. If a certain combination of notes produces a beautiful effect when played, it is beautiful whether difficult to execute or not. The only modifying factor in the equation is the capability of the pianist. A piece played by a pianist who is unable to cope with its difficulties, whether a young player with an elementary recreation or a virtuoso with a Liszt rhapsody, does not enter into consideration under any circumstances. The first requisite is that the music be reproduced in the manner intended by the composer. Many compositions that impress an untrained listener as marvels of execution are comparatively easy passages up and down the keyboard, such as young players are required to

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IDEAS FOR CLUB WORKERS

Conducted by MRS. J. OLIVER

Press Secretary of National Federation of Women's Musical Clubs

COLLECTING MATERIAL FOR NEXT SEASON'S CLUB WORK.

One of the faults of many juvenile musical clubs which fail is that the teacher or club leader has omitted to prepare the work properly. A good club program for the year requires much forethought. It should be adapted to your own needs. The teacher who takes a club program previously prepared for general use and fails to alter it to individual purposes is making a great error. No one knows the real wants of the club as well as the one who is at the head of the club.

CHILDREN AND PLAY.

Children are naturally sociable. They will get together and play school with pleasure while they may not care to do so when they are alone. Anything that suggests play or mimicry of their elders appeals to them immensely. In making out a club program for a year this should always be taken into consideration. If you have planned your work and have failed to include little games and other kinds of amusements you must not be disappointed if you are not successful.

Little folks also like little souvenirs of club meetings. A postal card with a portrait of a composer does not seem much and it does not cost much, but the child cherishes such a gift and the gift reminds the child of the club meeting. Prizes for competitions and games are always desirable, especially if they are awarded in contests in which the entire club is placed upon an equal footing. Contests in which only the most experienced club members can win are unfair and the smaller children feel this and resent it in their own little way.

NON-MUSICAL FEATURES.

I sometimes think that teachers make a mistake in making the club meeting too exclusively musical. Of course, the main purpose of the musical club is music and the main consideration of the teacher or leader should be to employ the club to promote the pupils' musical tastes, especially interest in making the work especially interesting. However, the teacher who occasionally introduces some non-musical features in the club work will find that this practice pays.

Get the little folks together around a cosy fire on some winter day and procure some of the charming children's stories, such as "Mr. Twain's story," "The Prince and the Pauper," or "Mrs. Wiggins of the Cabbage Patch," and watch how their little faces will gleam while you read to them. Little Lord Fauntleroy makes a delightful tale to read to children. It fills their little minds with romance and broadens their intellectual grasp to include an understanding of life in England. You will find that they will return to Bach, Beethoven and Mozart with much greater interest after a change of this kind.

A CONCERT FUND.

If the club does accumulate to such an extent that enough money is raised to take the club as a body to some good orchestral or choral concert, no better way of spending the club money could be found. The writer once conducted a club which had a regular concert and opera fund. The members contributed ten cents a week. When a sufficient fund had accumulated the writer added something out of his own pocket and the club was able to go to the opera house and requested reduced rates for the club. These were secured and the club went to see "Carmen" and had a very enjoyable time. In many large cities students are given the Grand Opera or the Symphony concerts.

It is a fine plan to arrange for a club concert at the end of the year to show to the friends of the club what has been accomplished during the year. In this each member of the club should participate equally. Nothing could be more impolitic than to give one member more to do than the other members.

GALLERY OF CELEBRATED MUSICIANS

In studying the biographies of the famous composers the "Gallery of Celebrated Musicians" published in THE ETUDE will be found of immense value. It might also be a good idea to mount these pictures either in a scrap book.

SURPRISED HIM
Doctor's Test of Food

A doctor in Kansas experienced with his boy in a number of the particulars. He says: "I naturally watch the effect of different foods on patients. My own little son, a lad of four, has been ill with pneumonia and during his convalescence did not seem to care for any kind of food."

"I knew something of Grape-Nuts and its rather fascinating flavor and particularly of its nourishing and nerve-building powers, so I started the boy on Grape-Nuts and found from the first that he liked it."

"His mother gave it to him steadily and he began to improve at once. In less than a month he had gained about eight pounds and soon became so well and strong we had no further anxiety about him."

An old patient of mine, 75 years old, came to me with a very bad stomach trouble and before I was called had got so weak he could eat almost nothing and was in a serious condition. He had been reduced almost every kind of food, the sick without avail."

"I immediately put him on Grape-Nuts with good, rich milk and just a little bit of sugar. He seemed to like it when I came the next day. Why doctor, I never ate anything so good or that made me feel so much stronger!"

"I can't tell you how much I got out of Grape-Nuts, but he had to stick to two or three weeks, then he began to branch out a little with rice or all sorts of meats. He is now as well as the sick without avail."

He gained 22 pounds in two months which at his age is remarkable. "I can't tell you the list of cases that Grape-Nuts has won for me."

"There's a Reason." Read "The Road to Wellville," in pgs. 10-11.

Ever wonder the above letter? Any one appears from it is a pleasure to give concerts in the United States. All

for each pupil, as doubtless thousands of pupils all over the country are doing, or to paste them on large sheets of cardboard and hang them in the club room for constant reference. In looking over my ETUDes for the past year, I find that the collection is already one of considerable size, and contains the portraits of biographies of Meyerbeer, Tchaikowski, Moszkowski, d'Albert, Eames, Gounod, Henselt, Rossini, Renée, Schwanke, Schumann, Sinding, Grieg, Mozart, Sarasate, Back, Mascagni, Raff, Liszt, Schitt, Gullmatt, Paul, Joachim, De Pachen, Handel, Saint-Saens, Kubelik, Melba, Mchysky, Mand Powell, Humel, Blavsky, Rye-King, Farrar, Nordica. Such cardboard bulletins as I have described would be excellent for club discussions. Children are delighted with anything connected with a picture, and this will make the composers seem far more real to them.

MRS. BLOOMFIELD-ZEISLER
ON AMERICAN MUSICAL CONDITIONS.

MRS. BLOOMFIELD-ZEISLER recently gave in the Boston Transcript her opinions upon musical conditions in America contrasted with those of Europe. The following may be of interest to our readers:

"Believe me, the American orchestral concerts quite hold their own in comparison with those of Europe, and the same is true of the operatic performances. For the Americans the concert goes much enough. Parvenues! Not a trace, certainly not in this respect."

"The American is a perfectly sincere musical enthusiast. Yet, when compared with Europeans the hearers are still naive and look for an appeal to the feelings. That surprises you, doesn't it? It seems incompatible with the smartness of the American, the practical American who is in business matters so incoercible, so close. But the American has the faintest twinkle in him."

Away from his office he can be the most emotional of men. Do not his many benefactors attest that? "While he gives himself up naively to the enjoyment of music, unhampered by technical knowledge, he is by no means uncritical. He is used to hearing the best. We are far away from the home of the arts, and that has its advantages. Only the best comes to us, and that creates a high standard to begin with. Men almost are not well received; only the genuine artists succeed. To succeed in New York means that one is a real artist. To-day it is easier to succeed in Paris or in London than in New York."

"I live in Chicago. How old do you suppose that city is? Seventy years—thirty-seven years ago it was reduced to ashes. Yet we have in that city every winter twenty-eight symphony concerts, yet you have only eight in Vienna and never in St. Petersburg. We hear the newest compositions, the orchestra is first class. It is the same in Boston, not to speak of New York. Other cities are everywhere, suit, everywhere there is a great craving for good music, and with us everything proceeds at a rapid pace. I refer to the fact that you have your full share, remembering always, however, that you should never make yourself a nuisance and that persistency should ever be tempered with good judgment."

"The price of a successful music class will always be eternal vigilance. In proportion as the self-satisfied feeling creeps over you, your energies flag, will your class dwindle and your income decrease."

"In any case it is a pleasure to give concerts in the United States. All

artists who have been in America will confirm this statement. And it is not only because of the higher remuneration, although that is not to be despised. One gets as many dollars here as one gets in Europe. Then there is the grateful, impressionable, enthusiastic public. It is a real joy to be welcomed from city to city. . . . Within a week one appears in five cities as widely apart as New York, Berlin, Vienna, Paris. Life has a faster pace, there are greater possibilities, there is a glorious future. Certainly America will not continue much longer to get its art and artists from Europe. It is already independently creative in mechanics and science, and surely will soon become so in art."

AGGRESSIVE METHODS OF SECURING PUPILS.

BY MAGGIE WHEELER BOSS.

The teacher who would keep her class up to the standard in numbers must be ever alert and always on the watch for recruits. Vacancies in the ranks will be sure to occur. While you can count some reliable regulars who stay with you from year to year, you must also calculate on your full share of the "deserters" who begin and quit with every teacher in the village. You will lose pupils for many reasons; some will leave the neighborhood or community, the interest of others will lag and they will get discouraged; some will meet financial difficulties and no matter how improbable it may seem to you, there are those who will conclude you are not a good teacher and try a term with you; some will leave the neighborhood or community, the interest of others will lag and they will get discouraged; some will meet financial difficulties and no matter how improbable it may seem to you, there are those who will conclude you are not a good teacher and try a term with you; some will leave the neighborhood or community, the interest of others will lag and they will get discouraged; some will meet financial difficulties and no matter how improbable it may seem to you, there are those who will conclude you are not a good teacher and try a term with you.

There are many ways in which this can be done by a well-trained, intelligent teacher. Watch the local newspapers for new names and look up the parties. Cultivate a genuine friendship with the school teachers and get them to notify you when new children appear. Call on the pastors in your town and ask them to tell you when a new family comes into their church. Visit your local real estate men and leave self-addressed postals in their offices and ask them to mail one to you each time they rent a place to new residents where there are children in the family, giving the name, street and number. You may possibly hear of the transfer of families and companies asking them to mail one to you when they deliver pianos in the homes. By these simple means you can be informed at all times with the new residents in your village, and by calling personally you stand a good chance to keep the holes in your class filled as fast as they appear.

This is the day of the "business musician," much as it is of the "commercial lawyer," the "trade physician," and even the "mercenary preacher." It is no longer considered unprofessional and non-ethical to do a certain amount of judicious advertising, therefore, use it to the best of your full share, remembering always, however, that you should never make yourself a nuisance and that persistency should ever be tempered with good judgment.

The price of a successful music class will always be eternal vigilance. In proportion as the self-satisfied feeling creeps over you, your energies flag, will your class dwindle and your income decrease."

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"The people all have low voices. I have noticed in my work that it is very hard for the girls to sing higher than D. Their tendency is to flat in everything they sing."

"The piano is a wonderful thing to the Chinese the first time they see and hear one. Sometimes while I am practicing, women who are visiting the school will hear the piano, and come into my room, and crowd around me."

Usually they wait me intently for a few minutes, then someone says, 'Haw ting, haw ting' (some to hear, good to hear), then they all say, 'Haw ting'.

Other remarks follow about the piano, the way I play, and personal remarks, some of which I can understand, and others which I cannot. It makes no difference to them how personal the remarks are, or how much I understand."

"The girls who have been in foreign schools like to introduce foreign customs into their homes. Not long ago I heard of a girl who had been in a mission school, and had taken some music lessons. She was to be married, and wanted to do as the foreigners do."

Chinese musicians are always employed for weddings, and play more or less during the day. This girl decided she would not have the Chinese musicians, but would have music like foreigners had at weddings, so she got eight baby organs, and had eight of her schoolmates play them in unison. Probably they did not keep together, but I am sure it made no difference to the guests. It was 'foreign custom,' so it was beautiful."

An amusing incident occurred in a leading hotel the other night, showing the willingness of waiters to please and the innocent errors they are likely to make. A woman diner told the waiter not to serve her next course until the orchestra had finished playing, as the number was a favorite one of hers. When ended the waiter politely brought the program and pointed out the ninth selection, saying, 'Madam, it was composed by Rubinstein, and I know him, for he was the bandmaster in the Hotel Cecil, London, when I worked there.'—New York Herald.

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SPONTINI was a composer who stood between Gluck and Meyerbeer, without possessing the genius of either. While *Olympie* was enjoying a long run in the Prussian capital, there lived there a rich gentleman, a musical amateur, affected with deafness to such an extent that he was obliged to give up his operas. At length another doctor was introduced to the deaf man, and this one was just going to give his patient over as incurable, when an idea suddenly occurred to him. "Come with me to the opera this evening," wrote down the doctor. "What's the use? I can't hear—a deaf man is the impatient reply. 'Never mind,' rejoined the physician, 'come, and you will see something even if you cannot hear.'"

This was agreed upon, and the two accordingly went to the theatre, where the doctor well knew that Spontini's opera was to be played. All went well until one of the finales, more tedious and alarming than the rest, which on this evening happened to be played with more power than usual. At the program, reception which followed, the patient turned round, and, beaming with delight, exclaimed, "Doctor, I can hear." There was no reply. "Doctor, doctor, I can't hear," cried the patient. "You cannot hear!" continued the patient in still louder, rapturous tones. "Alas! 'One man's meat'—The patient indeed was cured, but the cure had been too much for the doctor. He was as dead as a post. That this was a wonderful cure no one could doubt. Musk's power has achieved greater things. Haley, not content with marking passages f and ff, which generally has satisfied composers, used to work up the enthusiasm of his orchestra with ffff, or even ffffff, to insure sufficient noise. On a certain occasion even this was not enough. Haley made the "brass band" play so loudly that the French horn was actually blown quite straight!

"Daughter—This piano is really my own, isn't it, Pa?"

"Pa—Yes, my dear!"

"Daughter—And when I marry I can take it with me, can't I?"

"Pa—Certainly! But you don't tell anybody it might spoil your chances!"

"Musical (ironically).—I am afraid my music is disturbing the people who are talking over there."

"Hostess—Dear me! I never thought of that. Don't play so loudly—Pek-Me-Up."

"That tenor of yours has a marvelous voice. He can hold one of his notes for half a minute."

"Oh—Yes. I've held one of his notes for two years."

"Pa, what is a libretto?"

"A libretto, Aurelius, is a home for old jokes."

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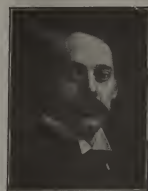
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